

Arseneau—"The Third Case":

Fired from the School of Social Work without notice

By Katherine Gutkind

Claire Arseneau, a lecturer in the School of Social Work at McGill, had her contract terminated on November 25, 1975, by the former Director of the School, David E. Woodsworth. Woodsworth, Vice-principal (Research), Walter Hiltchfeld and Principal Bell have been instrumental in Arseneau's termination. No specific reasons were given for her cessation.

On November 3, 1976, Woodsworth sent a memo to Arseneau stating for the first time that: "I should tell you that I am not sure whether I would support renewal of your appointment, because of what I view as unsatisfactory work last year." "Last year" in the above memo refers to the academic year of 1974-75. Woodsworth was on sabbatical from January 1974 to January 1975; he was away for at least part of the year he terms as "unsatisfactory" for Arseneau. This was the first time that the School of Social Work had not renewed a member since Woodsworth became Director—he finished his nine-year term in August, 1976.

Woodsworth's November 25 letter of termination states: "...I have recommended to the Dean of the Faculty of Graduate Studies and Research that the budget of the School of Social Work should not be applied to cover a renewal of your appointment beyond May 31, 1976."

Woodsworth has overruled the following groups of people or organizations on his "own" initiative: (1) 19 out of 29 colleagues sent a letter of support for Arseneau to Hiltchfeld. In a memo dated May 4, 1976, Hiltchfeld wrote to Arseneau and said: "...the notice not to continue your appointment is the result of careful and deliberate action by the Director of the School, recommended and approved in the proper way through appropriate channels."

(2) The Staff appointment and Evaluation Committee (SAEC) of the School of Social Work recommended Arseneau's re-appointment, but was overruled

by Woodsworth. A memo from the March 12, 1976 meeting of the SAEC stated that: "The members of the Committee then asked Dr. Woodsworth to disclose the reasons why he was refusing to renew Ms. Arseneau's contract. Professor Ingberman asked if this question meant that since November, they had refused to renew Ms. Arseneau's appointment, at the request of Dr. Woodsworth, without knowing the reasons for non-renewal. The Committee agreed that this was the case."

(3) The McGill Faculty Union (MFU) was asked by Arseneau on December 15, 1975—a week after she received her official termination notice from the Board of Governors—to represent her vis-à-vis the improper procedures used in the case. Represented by Professors Sid Ingberman (Economics) and Josef Schmidt (German), they won an appeal for Arseneau. Their recommendation that Arseneau be renewed was also not adhered to. The MFU states, from a memo to Woodsworth of December 22, 1975: "On behalf of Mrs. Arseneau we are now requesting that she be sent in writing a clear statement of the specific reasons for your decision not to recommend her reappointment. We are also requesting on behalf of Mrs. Arseneau that in view of the procedural irregularities surrounding the recommendation not to reappoint her that the Staff Appointment Committee and the Director of the School of Social Work petition the Board of Governors of McGill University to reverse its decision not to renew her contract pending the proper procedures in her case."

(4) The Canadian Association of University Teachers (CAUT) has so far not been able to bring about a successful outcome to the Arseneau case. But, contradictions seen to exist in CAUT correspondence.

In a letter dated October 14, 1976, from J.R. Stevens, Chairman of the CAUT's Academic Freedom and Tenure Committee (AFTC), to Principal Robert Bell they stated: "...it would be beneficial to the School of Social Work and Mrs. Arseneau if she would be offered a further one year term appointment." In a letter to Ingberman from David Williams, Associate Executive Secretary of the AFTC, they wrote: "That the Chairman request Principal Bell to implement the School of Social Work's Promotion and Tenure Committee's ultimate recommendation that Mrs. Arseneau be re-appointed as a

full-time lecturer with normal rights of future consideration for renewal. Failing this, that CAUT establish a committee of inquiry."

On October 27, 1976, Bell answered Stevens' letter. "I have a feeling that like our own Staff Relations Committee, like most university administrators, including myself, your committee favours tough decisions but finds them hard to make." Arseneau, after having written a letter to the CAUT, is presently waiting for a reply.

From an MFU statement: "The Staff Appointment Committee of the School of Social Work in considering her case did not provide Mrs. Arseneau with an adequate opportunity to present either written or oral evidence prior to final judgement that a negative recommendation with respect to her reappointment should be made." (December 22, 1975)

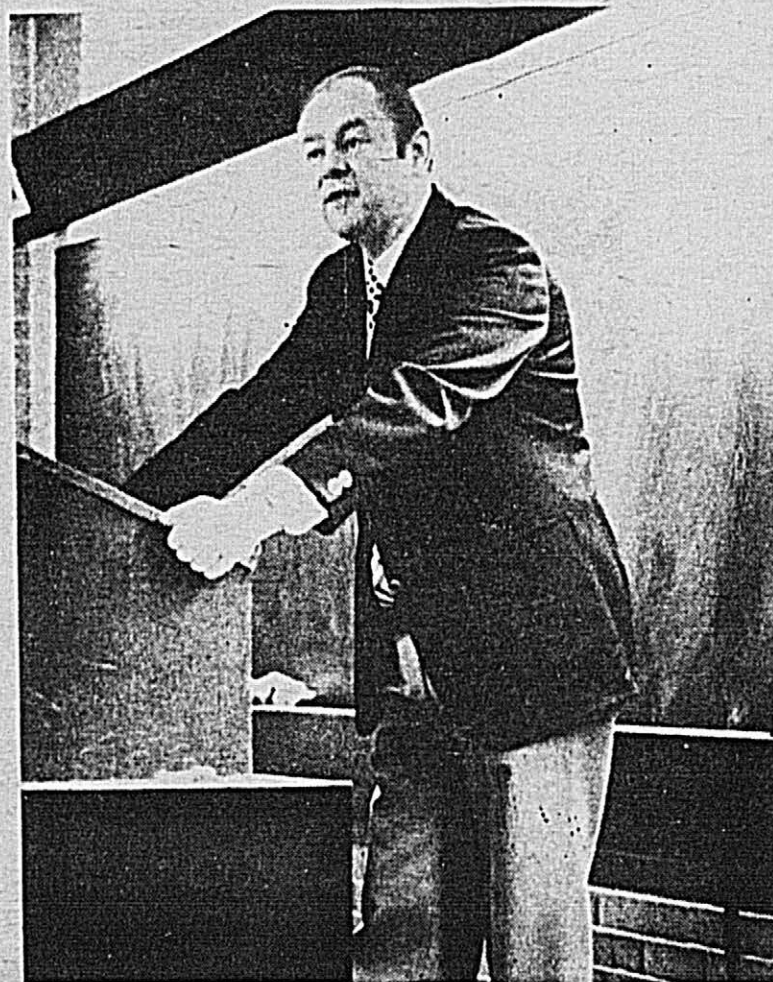
This is the first time that there has been an SAEC at the School. When interviewed by the Daily, Arseneau declared that "the forms used for the information requirements were experimental". Thus, she was "not aware of procedure".

In a memo of February 1976, months after Arseneau had been terminated and in the process of her appeal, the SAEC put forward two policies and procedures for reviewing staff members. Arseneau was perplexed why these policies appeared after her non-renewal.

The SAEC also asked for evaluations of her ability from students three years back. This was the first time this procedure occurred. Arseneau said that the SAEC is "not doing that for other people under study. They made this up for me. I have never been so humiliated in all my life."

Arseneau, however, didn't accept any of the evaluations and the students who were approached refused to evaluate her qualities because, as stated in a memo to SAEC on March 10, 1976: "We disagree with the procedure used by the Staff Appointment and Evaluation Committee. We are aware that there has not been any criteria for evaluating field instructors over the last few years, and we feel that we are being used as a last resort to bail the Committee out of a difficult position. If student evaluations are so significant in the evaluation of field instructors, why were we not contacted to complete Mrs. Arseneau's dossier before you reached the decision of non-re-

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Carla Lesne

Professor Hans-Martin Sass from Bochum University in West Germany lectures at McGill on the origin of Marxian dialectical materialism.

German professor lectures on Marx

By Hilary Rosenberg

In a lecture at McGill Monday afternoon, Professor Hans-Martin Sass focused on the origins of the Marxian dialectical materialism, declaring that the theory was "developed in order to make revolution, to destroy the old rotten world, and build up a new one."

Professor Sass, chairman of the History of Philosophy Dept. at Bochum University in West Germany, devoted his lecture to those theories which influenced the development of Marx's critiques of Hegelian dialectics. Generally, he performed an analysis of the ideas of two 19th century philosophers: Bruno Bauer of the Berlin Doctors' Club (organized "to develop instruments to interpret change and the present") and Ludwig Feuerbach, who expounded on materialism.

The professor explained Marx's examination of the esoteric and exoteric transformations in social progress. The esoteric element, he summarized, is the behind the scenes emergence of a proletarian class-consciousness from philosophy, while the exoteric is the revolution against the owning class resulting from this awareness.

Thus, concluded Sass, Marx

theorized an "antithetical materialism" in which the antithesis of a class society, the exploited proletariat, is the inevitable force behind revolution and the progress of history. Similarly, as professor Sass pointed out, Bauer's theory held that "the future is the opposite of reality."

Professor Sass also distinguished differences between Hegelian dialectics and Marxian dialectical materialism. Marx, Sass noted, deviated from the pure idealism of Hegel's theory by advocating the conscious provocation of a split of good and evil forces in society in order to bring about revolution.

While Hegel had an abstract notion of an "Absolute Spirit" within the universe, professor Sass continued, Marx wanted to "unmask self-alienation in its unholy forms." He felt that God and religion should be replaced by the state and the material world.

In response to the question, "What do we need philosophy for?", Sass stated that philosophy was essential in the past to develop theory and to work for the revolution of the alienated peoples. He concluded that now that the theory of dialectical materialism has been devised, philosophy is no longer needed.

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The Weekly



Eva Friede

New! Improved! The Original Swan Lake

by Sasha Cunningham

Friday afternoon at Place des Arts and all seems dead. The guards posted at the entrances challenge any unknown face; they ask me for identification and the reason I am there. I tell them I am on my way to interview Mr. Brian MacDonald, artistic director of Les Grands

Ballets Canadiens. The guards look doubtful, but are easily persuaded that such a man exists. Allowed to pass, I soon find myself on the red carpeting of Salle-Wilfrid-Pelletier listening to Tchaikovsky's *Swan Lake*.

The company is in dress rehearsal for the most popular

of all classical ballets. Unlike other classics, whose heroines are either princesses or peasants, the heroine of *Swan Lake* is a mystical bird who becomes a real woman only from midnight to dawn. It is this magical and unrealistic quality as well as Tchaikovsky's music that give *Swan Lake* its universal popularity.

That *Swan Lake* is a classical ballet, however, does not immunize it from change. Each time a company undertakes a production, the choreography, musical interpretation, sets and costumes are adjusted to the ideas of those involved. Particularly in the case of 19th century ballets such as *Swan*

Brian MacDonald, artistic director of Les Grands Ballets Canadiens discussing his staging of the original version of *Swan Lake*.

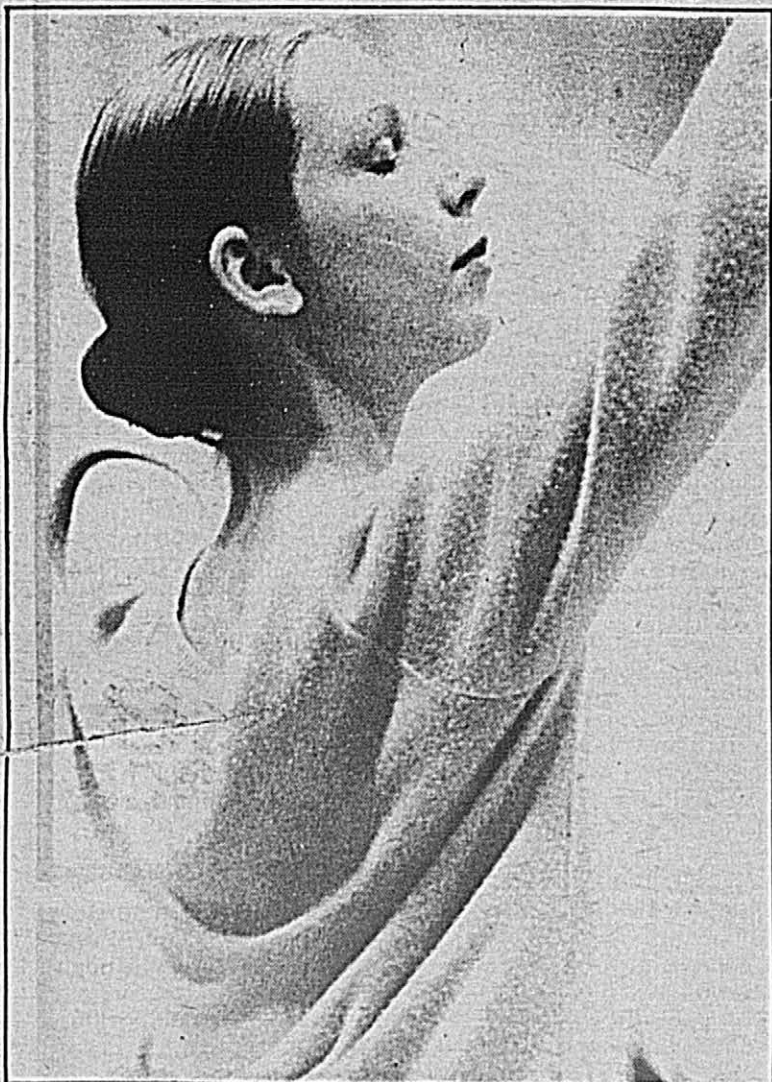
Lake it is nearly impossible to keep the original choreography intact. This is due not only to the paucity of video recordings but also because 20th century dancers prefer more virtuoso roles, and the urge to elaborate on older, simpler steps is compelling. The original *Swan Lake*, for example, had few lifts, but they have been often added in revised versions.

MacDonald, however, has decided to stage *Swan Lake* as close to the original choreography of Marius Petipa

and Lev Ivanov as is humanly possible. Their rendition of the Russian fairy tale was presented for the first time in a complete, four-act production at the Maryinsky Theatre in St. Petersburg on February 8, 1895.

Together with Brydon Paige, the company's former ballet master, MacDonald has spent the past months amassing information. He planned to stage a full-length version of the ballet, but was unable to because of time and financial

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Eva Friede



Eva Friede

And Free Whipped Cream Too

by Joanne Eldinger

It was 11:15 and the snow was falling like soggy white cornflakes as I crossed on a red light at Bishop and De Malsonneuve. As the wetness of my surroundings were in no way enhanced by my damp posterior (due to faulty navigation of an icy patch), the neon sign of Prag Coffee House (and the prospect of a hot espresso) was most enticing.

As I opened the door, I was immediately confronted with an expanse of curtain concealing whatever spectacle lay within. I carefully pulled the material to one side (feeling somehow as if I were peeping into a boudoir), and surveyed the drama. The room was long and narrow, with small wooden tables against both sides. Cream coloured stucco walls, a low, wood beamed ceiling, and the soft glow of hanging lamps lent an intimacy and warmth to the setting. Colourful travel posters and ceramic pottery adorning the walls, completed the scene.

I sat in a corner, relaxing, and waited

for the lady in a short black skirt and white blouse with a note pad to approach me. After fifteen minutes (during which time she had bypassed my table a dozen times), I signaled her and requested a menu. She obliged, and I examined the plastic covered folder with interest: aside from the à la carte offerings, which included the usual sandwich category and several cheese plates, the menu listed a selection of dinner specials, ranging from \$1.99 (for soup, knockwurst, vegetables, and coffee), to \$3.50 (for a more elaborate variety of wursts). On the back of the folder was a choice of half a dozen brands of coffee and tea, and a dessert selection of Black Forest cake or apple pie.

I finally managed to catch the eye of the waitress, requested dinner No. 2, whereupon she apologised and informed me that there were no hot meals available at that hour (11:30). The man beside me tugged at my sleeve—"order the soup" he whispered. Having always relied on the kindness of strangers, I promptly asked for the soup du jour,

and a Hungarian cheese plate.

The bowl arrived, its contents steaming, and I sampled a delicious cream of leek. An accompanying plate was generously filled with layers of lettuce, slices of rather bland but not untasty cheese (suspiciously reminiscent of Norwegian skim milk rather than the spicier Hungarian—but I didn't wish to contest the nationality), and a scoop of cottage cheese on top. Since the waitress had neglected to bring a fork, I decided to dine with my fingers. This process served adequately

uncomfortably close quarters. This individual, whose previously subdued mutterings had become increasingly vociferous and rather hostile, proceeded to move his chair closer to mine, and smile in a manner reminiscent of the late Boris Karloff. Despite his repeated leers and rude comments (exhaled with a combination of bratwurst and Brador) I maintained an air of dignity and composure, an hauteur which only threatened to collapse when my antagonist suggested that we perform unnatural



Pondering the next move at the Prag

Zircon Tweezers

by Michael Garfinkle

"Zircon-encrusted tweezers"
"YEAAAAAAAAHHHHHHH!!!"

What's this? Some strange science fiction jargon? An advertising gimmick? Oh no, man, you're obviously out of touch. Last Wednesday at the Forum, Frank Zappa had only to verbalise the legendary phrase and the rafters roared with the enormous cheer; summing up the relationship Zappa enjoys with his fans.

Wednesday night he was hot, even

both with the skill befitting his status as an old pro in the bizarre rock scene, which is not to infer that his best years are behind him. We've all grown up a bit since Zappa's heyday in the sixties but he still can freak out an audience as well as he could six or eight years ago. Even in an age where the bizarre-rock fans' search for the ultimate lunacy has witnessed such attempts as Alice Cooper and The Tubes, Frank Zappa remains to show the total bankruptcy of Granny's culture. You just can't imagine an old lady playing bridge at a social



great. After the two and a half hour concert exchanges like the following could be heard:

"Fantastic, eh?"
"Incredible!"

Preceded by the five piece accompaniment, Zappa made his appearance true to form: T-shirt, denim shorts, purple panty-hose and sneakers. He immediately began his chatter and worked his way into "Stinkfoot", an extended number done in Zappa's distinctive narrative style, on the aphrodisiacal qualities of a rancid old running shoe.

Zappa plays the role of both comedian and musician and he fulfills

club existing in the same world as Frank Zappa.

The accompaniment was a new rendition of The Mothers of Invention, the usual tag for his backup band. They performed the material in a lively, even funky manner and did excellent versions of "Dinah-Moe Humm" and "Camarillo Brillo" (for the second encore), both from "Overnight Sensation", probably Zappa's finest record in recent years. Those songs evoked the greatest response, and deservedly so.

Another asset to the show was Bianca, a beautiful blues singer who sang "Dirty Love" and a piece called

for the cheese slices and the roll of bread, but I was loathe to attempt a similar technique with the white and wetter mound of cottage cheese.

My friendly companion (who had so wisely counselled the choice of soup) proffered a teaspoon, a utensil I accepted gratefully, since the waitress appeared to have forsaken the premises.

The next hour was spent in relaxed conversation with my neighbour, to the background accompaniment of soft music and the entrance and exits of clientele. Around us, conversation buzzed in a variety of languages (Italian and French dominating) as coterie of students, businessmen, and academics discussed topics ranging from politics to chess.

My companion and I compared café mythologies, and he informed me that the Prag offered live entertainment (usually in the form of jazz) on Wednesday nights. "Very mellow place", he remarked, nodding towards the décor, and lighting his umpteenth Gitane. "free whipped cream, too", he added, spooning generous amounts of the smooth white substance from a small dish into his cup and my own.

We had concurred that this practice of whipped cream au gratis was a noble and dying tradition when I became aware of a figure to my right at

"Why Didn't You Call Me?"

The others in the group were also given ample opportunity to display their solo talents. Eddy Jobson, formerly with "Curved Air," performed well on both organ and electric violin. The bassist and drummer each came through with powerhouse efforts showing the solidness of Zappa's rhythm section.

The heart of the music's spirit of course was Zappa guitar, which just soared in his blitzed-out way. His jazz-rock has such an enjoyable air that you find yourself boggling no matter how blitzed you are yourself. Combine the enormous musical talent displayed,

acts in the men's room.

My companion with the whipped cream had conveniently disappeared into the woodwork, and I was contemplating the stabbing potential of a bread knife, when a tanned and beautifully muscled arm intervened between us. A curly haired Adonis in a denim shirt and tweed jacket sat down beside me, and turned to face the inebriate. "Mia moglie" (my wife), he announced with a smile of indubitable sincerity, as my adversary and I gaped in astonishment. Recovering my unshakable poise with lightning speed, I nodded in acknowledgement, and added demurely, "...we have two boys and a girl". My rescuer encircled my shoulders protectively, and the drunk shrugged. After scrutinizing a non-existent ketchup stain on the red tablecloth for ten minutes, he took his leave. My "husband" grinned at me and proffered his hand: "Ciao", he said, my name is Georgio". I smirked foolishly, and nonchalantly flicked the ashes of my cigarette into the dish of whipped cream.

As the rest of this episode is of little gastronomic relevance, I will end my story here. But why not drop into the Prag? It offers a tranquil atmosphere, an interesting clientèle, and the leek soup is positively therapeutic. Who knows? Maybe Georgio has friends...

with Zappa's crude satiric genius, and you've got an unbeatable show worth every cent of the ticket price.

Surprisingly his affrontery extends to an awareness of Canadian affairs, referring to labour troubles and the upcoming elections and explanations for why God created a Schnauzer when he was trying for a French Poodle. (Stupid of us not to realise it ourselves). As an analogy for the French Poodle's hind section he gave us Moncton.

Frank Zappa is still his unique self, ensuring any musical outing he goes off on will be an inspired exercise in professional lunacy—rather like the show Montreal witnessed.

Dance...

continued from page 3

considerations. This year Les Grands Ballets is performing only Act II, but next year all four acts will replace *The Nutcracker* during the company's Christmas season.

After rehearsal, MacDonald explains his reasons for staging *Swan Lake*. "It occurred to me that Ivanov and Petipa needed protection," he says. "There have been so many rearrangements on the original that we've entered into a dangerous situation. A girl in the corps de ballet who learns an improved version will teach it to others, ignorant that the steps are not what Petipa and Ivanov choreographed. Eventually the original is lost."

While comparing Les Grands Ballet's Act II of *Swan Lake* with those of other companies such as the New York City Ballet, the Royal Ballet, and American Ballet Theatre, one notices several differences: the tutus in MacDonald's staging are longer, the corps is softer and less obvious, the male role of Prince Siegfried is relegated to that of partnering the Swan Queen, and he does fewer leaps. On the whole, MacDonald's staging of *Swan Lake* is less energetic. But the relative simplicity of Ivanov's choreography does not make it less beautiful to watch.

In their interpretation of *Swan Lake*, artistic directors represent the personalities of Odette and Siegfried differently. The strength of the love relationship between them is subject to the dancers' own interpretation as well. MacDonald's version is more subdued than the passionate one of George Balanchine. MacDonald, speaking of Balanchine's *Swan Lake*, says "His version is a perversion." Then, laughing at his statement, adds: "I feel that people can come to our *Swan Lake* and say 'nothing new has been added'." MacDonald is visibly proud of this pronouncement. He claims that there is great value in keeping the classics alive, but Balanchine in his book "101 Stories of the Great Ballets" feels otherwise: "*Swan Lake* is always changing. That is as it should be."

Leaning back into his chair,

fingers pressed together and looking very pensive, MacDonald tells me that protecting Petipa and Ivanov is not his primary reason for doing *Swan Lake*. "I have a school now that is beginning to give me dancers with a really good training. I feel an obligation to expose them to the classical ballets, making the classics part of their heritage so they can sense different styles in the ballet tradition."

At the "Dance in Canada" conference in Halifax last August, Mr. MacDonald made a statement to the effect that when he goes to the Royal Ballet in London he looks for that quality which makes it different from other companies. In it, he looks for what is British, just as he looks for what is American in the New York City Ballet or French in the Bejart. I asked Mr. MacDonald for his opinion on the Canadian dance identity. Does he think that there is something different about Canadian dancers which distinguishes them from others?

MacDonald, amused by my recalling his comment from the past, prepared himself to answer the question, separating distinguishing characteristics into three categories: physique, musicality, and aesthetics. He then began to explain: "First of all it is a very subtle thing that is not immediately apparent. The Canadian physique is taller, longer and more waspish, except for the different strain the French bring to it. We have an almost 'hysterical' energy level that is peculiar to us. By that I mean a tremendous but very cool energy."

"In terms of musicality, we essentially come from European heritage but have lived with jazz just as the Americans have. Therefore, we are rhythmically quick and clean, often having to work to release a subdued lyricism. Essentially we have a read musicality that allows us just to jump into anything. I love that!"

"Aesthetically we are not trying to be a British company like the National Ballet of Canada, nor a Paris Opéra. Our founder and Director, Ludmilla Chirilaef has always felt strongly that we should not phone New York City for designers, but we should make a concerted effort to get Canadian designers into the

theatre. The dancers in our company are of us; it is only just beginning to be true that one can distinguish a Canadian-trained dancer—I can, but I'm not certain that's a virtue."

In discussing the lack of Canadian choreographers trained in the ballet technique, MacDonald says of himself, "I really work out of a Canadian aesthetic that was formed on the streets of Montreal. Over a period of time you develop a body of work that reflects your own country, it's a sine qua non that it's your own. My ballets are created here out of the pulse of living."

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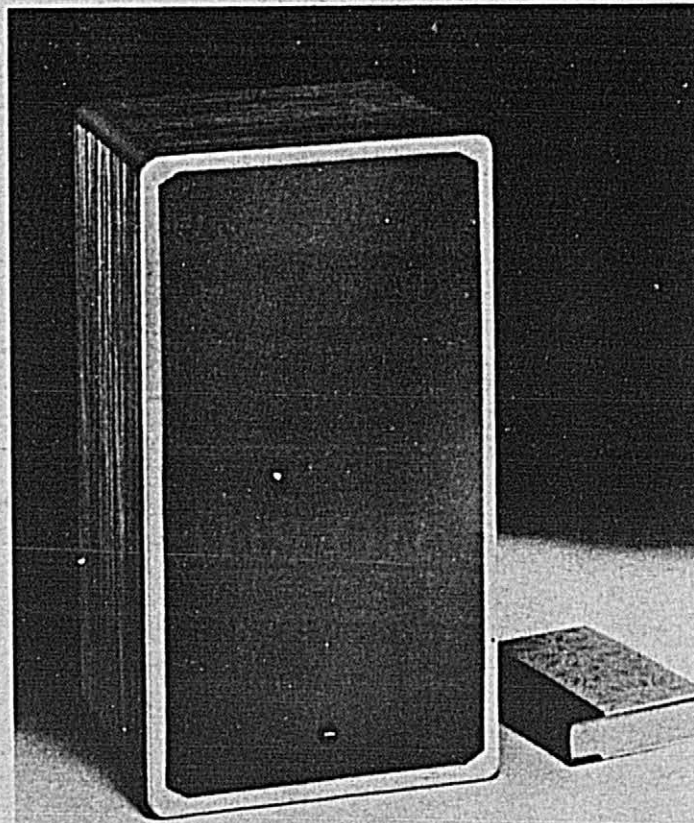
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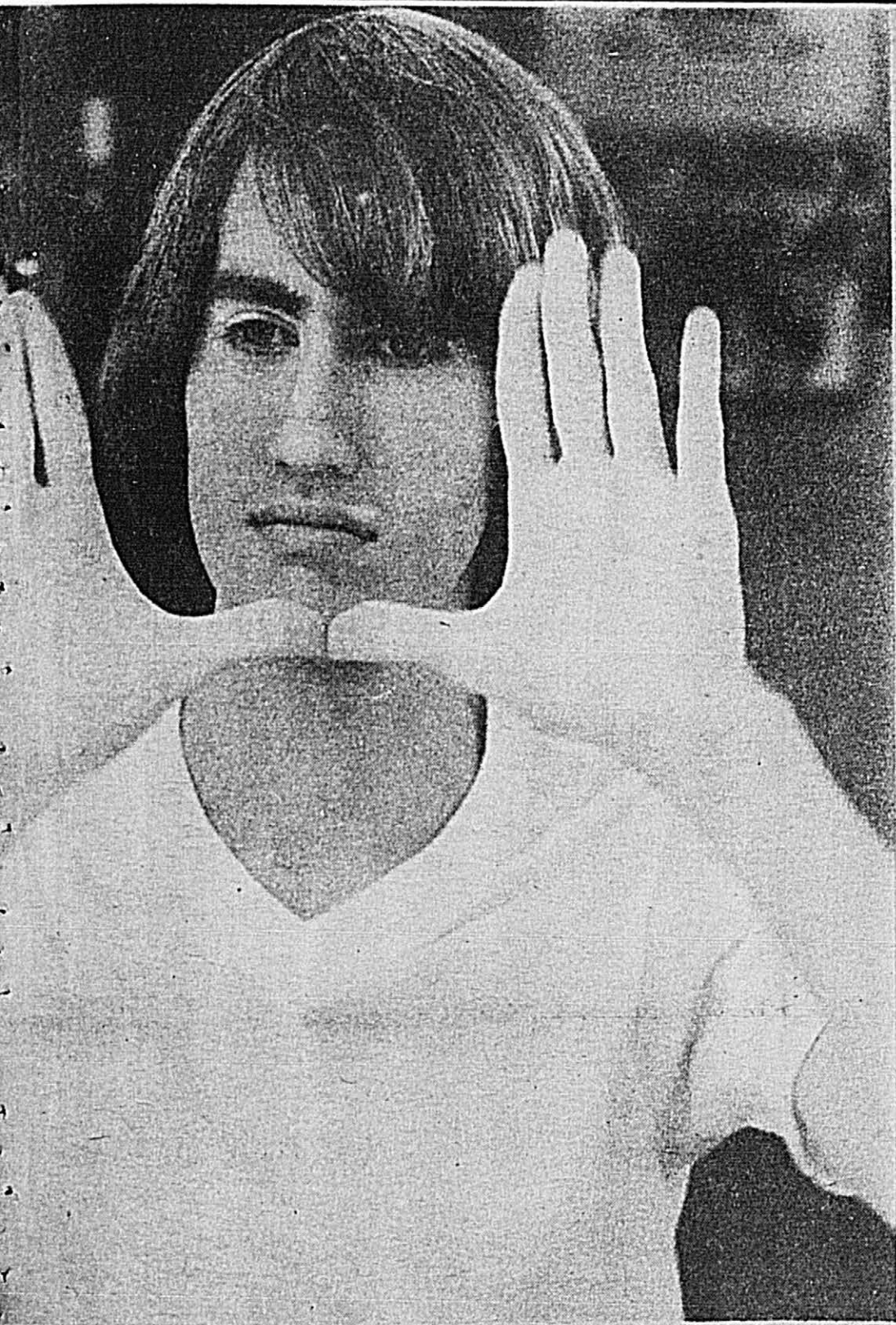
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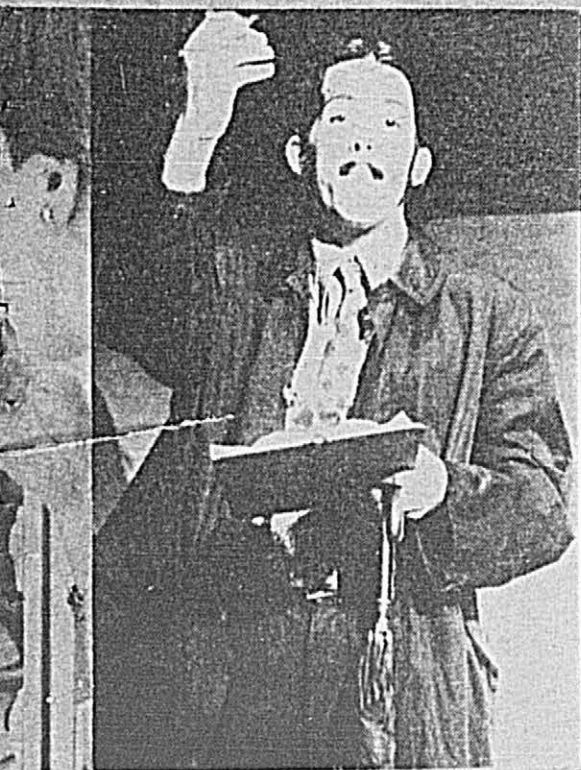
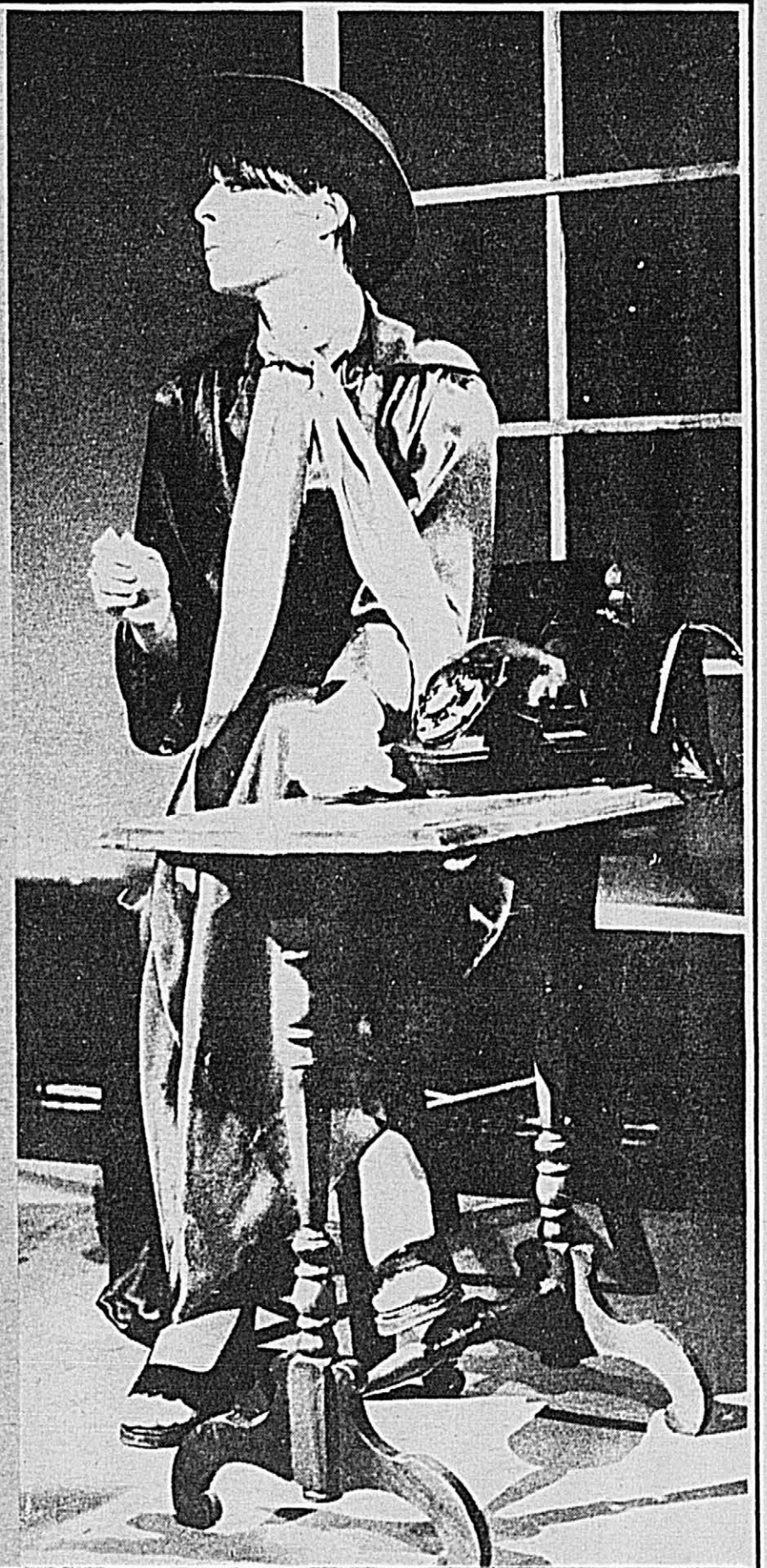


photos by eva





players



Sing a Little Dance

by Sasha Cunningham

Dancers are notorious for being exceedingly muscular. In class they are constantly being told to "pull up" or "stick in their lunch", meaning literally to suck in their stomachs. A pot-belly on stage is not at all well-received. But at Le Groupe de la Place Royale's weekend concert at McGill in Maurice Pollack Hall, loose tummies could be neither helped nor unwelcome.

The seven dancers of this Montreal-based modern dance company have been training for several months to learn to sing as they dance. This has necessitated their learning of new breathing patterns: principally how to relax their diaphragms so they can control their breathing while they control their movement. This coordination is difficult to learn because dancing and singing tend to work in opposition.

Le Groupe performed *Danse pour sept Voix* on Saturday and will do it again on November 20th. Choreographed by artistic directors Peter Boneham and Jean-Pierre Perrault, *Danse pour sept Voix* evokes a primeval atmosphere which bares our most fundamental emotions. Guttural noises and fog-horn-like drones break down all intellectual barriers, enabling us to feel only pain, ecstasy or whatever the prevailing mood on stage.

The dancing is equally sensitive to the effect of human sound. Cheryl Prophet in particular conveys an intense understanding that abstract sound intertwined with movement can be as forceful, if not more so, than concrete dramatic expression. Her dancing is controlled; she moves from comical

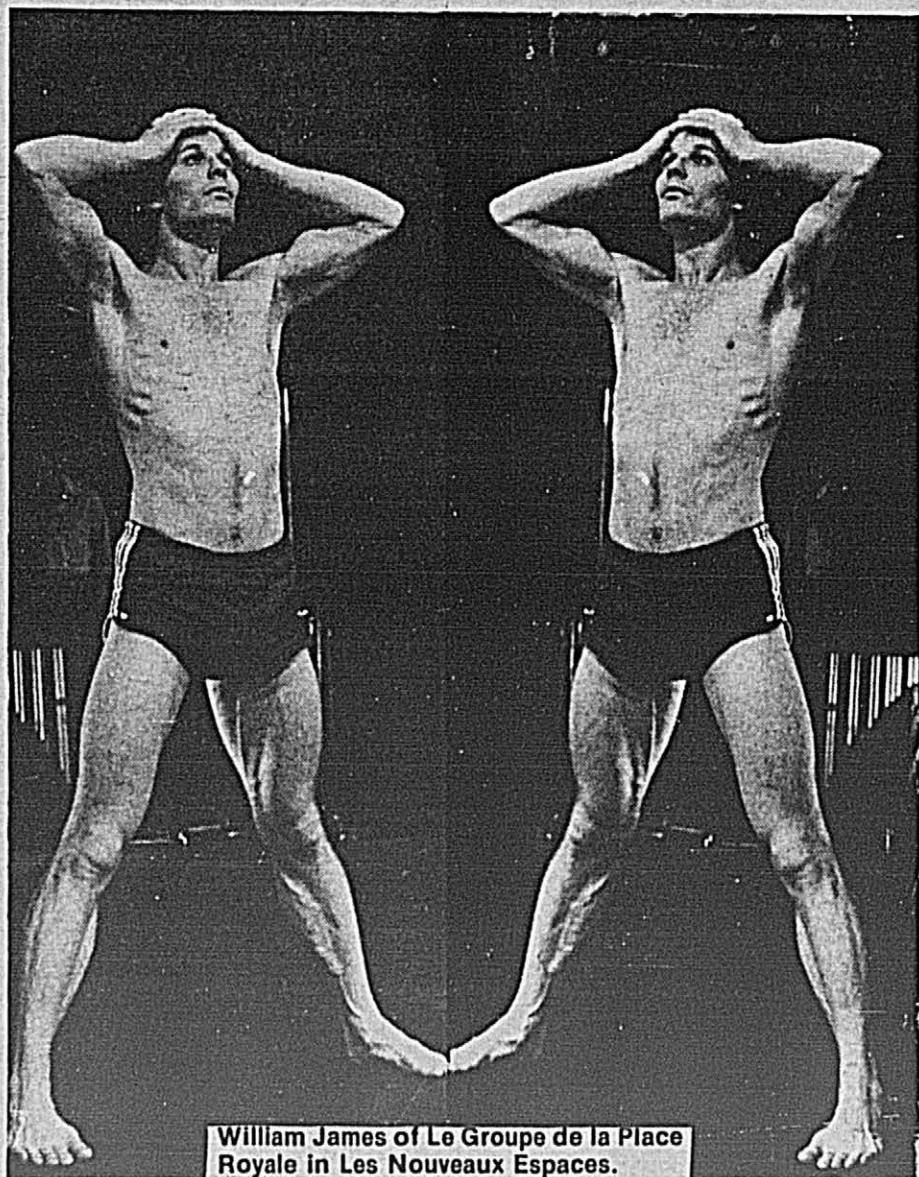
gestures to a more serious and impulsive quality with extreme ease.

Certain repeated choreographic patterns stand out in both *Danse pour sept Voix* and *Les Nouveaux Espaces*, which was performed the following Sunday evening. The group begins by doing a sequence of steps in unison, three dancers break off into a slower tempo and a new form of movement, then either the other dancers sit down to watch or else eventually join the group of three.

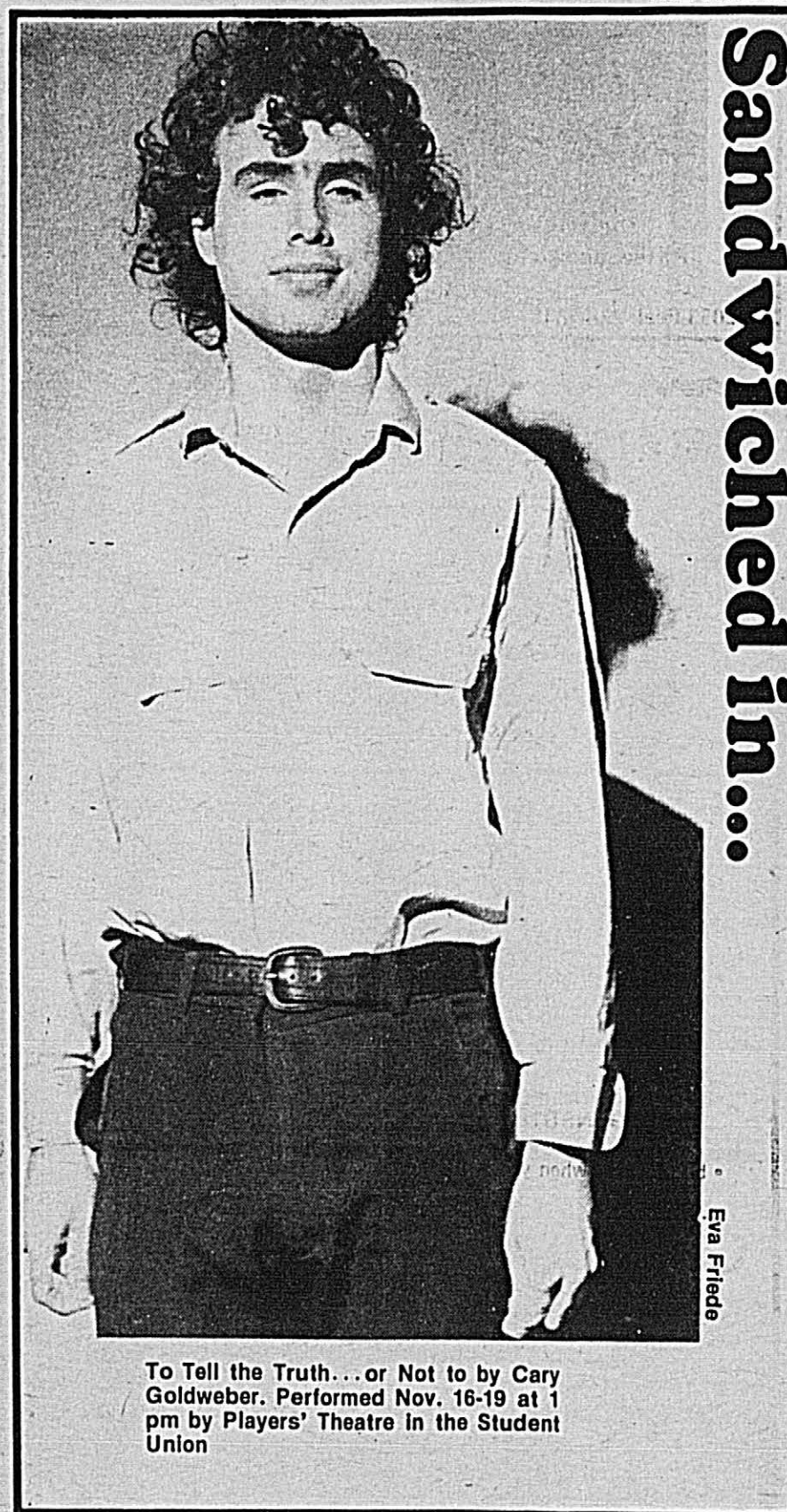
This design gives the impression of steady continuity with relatively few high points. While *Danse pour sept Voix* was exceptionally moving, some of the impact was weakened by *Les Nouveaux Espaces* in which many of the same movements reappeared.

This consistency in the choreography may not lie in the actual dance steps, but in the execution of them. The dancers do not throw a great deal of energy into the movement unless they have a solo. Prophet is one exception; Suzanne McCarrey also sustains a strong level of concentration and never allows herself to relax. But frequently the other five dancers in the company look as if they are thinking about anything but the performance. The impassive stares on their faces are distracting and lend a mellow quality to the dances which is not called for in the choreography.

Le Groupe de la Place Royale will be performing on both Saturday and Sunday this upcoming weekend at Maurice Pollack Hall. Both *Les Nouveaux Espaces* and *Danse pour sept Voix* will be presented.



William James of Le Groupe de la Place Royale in *Les Nouveaux Espaces*.



Eva Friede

To Tell the Truth... or Not to by Cary Goldweber. Performed Nov. 16-19 at 1 pm by Players' Theatre in the Student Union

Swans on Stage

by Joanne Eidinger

Thunderous applause greeted the members of Les Grands Ballets Canadiens as the curtain descended on the stage of Salle Wilfrid-Pelletier Friday night. The accolades of "Bravo" and "Encore" were well-deserved, for the performance of *Swan Lake* (Act II) was truly a triumph in technique and interpretation.

As the familiar strains of Tchaikovsky's overture filled the hall, the curtains slowly drew apart to reveal a set that can be described only as magnificent. Against a backdrop of deep blue, enormous trees bordered each side of the stage, their gnarled, outstretched branches arching grandly overhead to form a giant network of intertwining limbs. The atmosphere was both powerful and ominous—a Black Forest equivalent in magic and danger to that envisioned by the Russian composer.

The Swan Queen, danced by Annette av Paul, is an aesthetic study in grace and sensitivity. She virtually floats across the stage, her well-proportioned

body seemingly oblivious to the laws of gravity. The arabesques, in which she stands on the tip of her toes with effortless poise, seen eternally enduring.

After av Paul's performance, the cygnets pale in comparison. Although their performance is commendable and well-deserving of praise, it does not match av Paul's in calibre. Occasionally, their coordination falters and certain movements lack precision as the leaps in the swan ranks grow progressively laboured.

This is specifically evident in the pas de quatre in which their valiant (but not always successful) attempts at coordination were not enhanced by a strange squeaking noise emanating from one of their feet.

David La Hay as Prince Siegfried provides a strong counterpart to av Paul's Odette. Of special merit was their pas de deux in which av Paul's gossamer-like beauty and La Hay's assurance and precision meshed in a sensitive interpretation.

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- 3) Submit your design between 10 am Monday, Nov. 22nd and 4 pm, Thursday, Nov. 25th, to the A.S.U.S. office (Rm. B-41 of the Student Union).
- 4) Include your name, phone number, faculty and year.

What happens next:

The Executive of the A.S.U.S. will judge the entries by Mon., Nov. 29th. The winner will be announced, and the winning design will promptly be printed up on dozens of brightly-coloured t-shirts and sold all over campus in time for people to take with them on their winter vacation.

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Nothing to Lose has Nowhere to Go

by Chris Pomlecko

I didn't like the play, *Nothing to Lose*, by David Fennario. When I was leaving the theatre, one of the well-dressed members of the premiere audience turned to his companion and said, "I grew up with the author, so I knew exactly what he was talking about." Turning to my companion I declared, "I didn't grow up with the author, so I didn't know exactly what he was talking about." My companion grew up in Montreal and she liked the play. The audience grew up in Montreal and they loved the play. I grew up in New Hampshire and found the play to be badly written and slow towards the end; an abrupt mixture of low comedy and didactic Marxist idealism. But in criticising the play technically, I speak of the play as a work of art, and the fact that any play is artistically bad should discourage no one from seeing it for what it says.

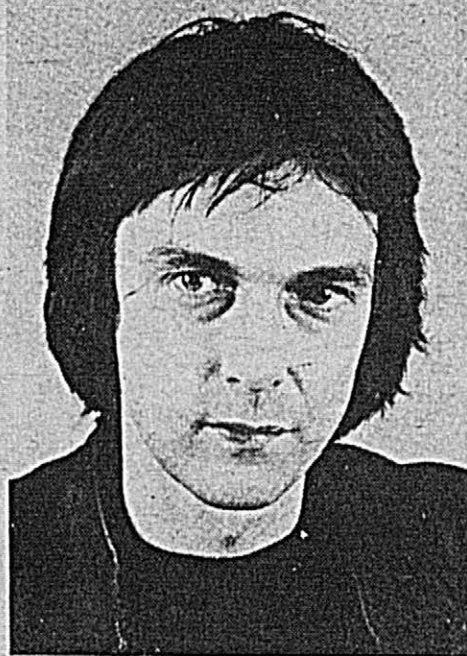
Nothing to Lose is a memory play, much like the plays of Tennessee Williams, with bizarre cameos and incidental remembrances. Tennessee Williams sketched the losers of Southern society scathingly yet sympathetically; Fennario does the same with the Montreal working class. Both depict people with dreams of romanticism trapped in a mechanized world. But where Williams generally ended with the world destroying these people, Fennario offers the possibility of romanticism succeeding through Socialist action.

But who sees these plays? Northerners flocked to Williams' plays to see glimpses of Southern decadence and sexual perversion. And there were very few truckdrivers at opening night at the Centaur; the furs and feathers were flying. I am not saying that there were no former or present members of the working class in the audience; I'm asking, I suppose, for someone to come forward and say, yes Fennario wrote this play about me.

In the play, Fennario himself denies the applicability of the play to the socialist movement. One of his characters says "But why didn't your play ever play at the Point?" This problem of the ineffectiveness of theatre seems to haunt Fennario, for he continually brings it up through the use of himself as a character in the play. The author wonders, how can a dedicated socialist accept money to write a play which will be performed in an elitist theatre? In the play, when the workers adopt the author's suggestion to take over the factory and throw out the bosses, the author says, as Lenin did to the Bolsheviks, "no, it isn't time." The workers act, the writer thinks and schemes but never acts. So why is Fennario writing and not out acting, and more essentially, why does he feel the need to air his private guilt in public?

The acting as a unit was excellent. Giving brief outlines of the characters and what they represent will serve better than a plot, since *Nothing to Lose* is essentially a study in character, a dramatization of the lives of actual people. But here is the basic plot: two truckdrivers argue about walking off the job; the Union representative tries to talk them out of a walk-off; two younger workers enter and refuse to work; protesting the unfairness of the local boss; a friend of theirs enters, a now-famous and successful author; one of the younger workers beats the

shit out of the boss; the author tells them that they should take over the factory and throw the bosses out; they do, and the play ends as they ring the factory whistle triumphantly.



Jackie, the central character, is a former street punk, now trapped in a 9 to 5 job, a circumstance which is slowly killing him. His youthful dreams of freedom are evaporating, driven off by his responsibility to his wife and children. Peter McNeill was dramatic and convincing in this role; nearly flawless.

Jerry the homecoming author, was well played by Ron Scanlan, but he was playing Fennario.

Murray is the Union Man, the member of the old gang who has made it within the system and is trying to reconcile his old friends to the system. But he eventually joins them when they take over the factory, telling his boss to "fuck off." In the role, Lubomir Myktyuk was good but never really pinned down the character. He was especially whiney towards the end of the play, sensitive without the strength necessary to be credible.

Simon Malbogot, as Frank, Jackie's friend and foil, kept the humour lively but sometimes played the role too broadly, reaching a little too far for the laughs.

If the acting as a unit was flawless, the performance of the character Chabougamou by Jean Archambault, was inspired; brilliant. Chabougamou is an old French Canadian, living for the futile hope of winning the Mini-Loto, perpetually drunk and living in a past of Canadian folksongs and photographs of World War I. Pathetic yet retaining a spark of pride, to which he clings as tightly as he clutches a chair when the waiter tries to throw him out of the tavern. Even if I had found the rest of the play worthless, which I didn't, I would recommend seeing it for this one marvelous performance.

The minor roles are all excellent, but I feel that they were perhaps better written, being more concrete—focused, yet less concrete—more universal and less dependent on real people. It's nearly impossible for a writer to dramatise the life of someone he knows without being elliptical, assuming prior knowledge.

It is this dependence on real people which limits Fennario's work, and the dependence on the audience's previous knowledge of Montreal in the nineteen

Here, There & Anywhere

Film

McGill Film Society, 392-8934 all film 75 cents

Nov 17—Public Enemy, 8:00, L 132
Nov 18—White Heat, 8:00, L 132
Nov 19—Big Heat, 8:00, L 132
Nov 20—Pulp, 8:00 L 132

Cinema Outremont, 1248 Bernard W., 277-4145 or 277-2001.

Nov 17 and 18—7:00 Jonathan Livingston Seagull

Nov 19 and 20—7:00 L'Aventure, C'est L'Aventure—Money, Money, Money

Nov 21—1:00 Beatles x 3—7:00 Parfum de Femme—9:30 Exhibition

Nov 22—7:00 Parfum de Femme—9:30 Exhibition

Nov 23—7:30 Ti-Cul Tougas—9:30 "Q"

The Conservatory of Cinematographic Art, Sir George Williams Campus, room H-110 of the Hall Building, 1455 de Maisonneuve W. 879-4349

Nov 17—8:30 The Night of Counting the Years

Nov 19—7:00 Adieu Philippine—9:00 Payment Deferred

Seville Theatre

Nov 17—5:15 The Malds—7:15

Brewster McCloud—9:30 Fox and his Friends

Nov 18—5:00 The Effect of Gamma Rays on Man in the Moon

Marigolds—7:00 Fox and his Friends—9:30 The Malds—12:00

Brewster McCloud

Nov 19—4:30 A Streetcar Named Desire—7:00 Swept Away—9:45

Family Plot—12:00 Young Frankenstein

Theatre

Player's Theatre, Student Union Building, 392-8989

12:30 To Tell the Truth...or not to", by Cary Goldweber, November 16-19. (reviewed in this issue)

Beggar's Workshop Theatre, The Powerhouse Gallery, 3738 St.

Dominique, 931-5100.

Dirty Tricks by Don Shapiro, Nov. 18-21 and 25-28.

Centaur Theatre, 453 St. François X., Old Montreal, 288-1229.

Nothing to Lose by David Fennario, 8:30 Tues through Sat; 7:30 Sun; matinees—1:30 Wed and 2:30 Sat. to Dec. 5. (see review in this issue).

Montreal Theatre Lab, Theatre de la Main 1583 St. Laurent, 844-3236.

Goya by Henry Beissel, till Nov 21. Phoenix Theatre, 1339 Canora Rd., Mt. Royal, 733-2039.

Star Spangled Girl by Neil Simon, Through Nov. 21. 8:00 pm

Le Théâtre du Nouveau Monde, 84 St. Catherine St. W., 861-0563

Coup de Sang by Jean Daigle, through Dec 4, Tues. to Fri. 8:00 pm; Sat 5 and 9 pm; Sun 7 pm.

The Saidye Bronfman Centre Theatre, 5170 Cote St. Catherine Road 739-7944.

sixties. When Fennario's first play, *On the Job*, which was a huge success in Montreal, was produced in Vancouver, it was poorly received. *Nothing to Lose* has selected its audience, and succeeds brilliantly when playing to them; but unfortunately it has also been defined by its audience, which limits the scope of the author's work, and makes *Nothing to Lose*, a sensitive and often hilarious work, inevitably a

Music

Yellow Door, 3625 Aylmer, 392-4947

Jan Randall, 18—19—20 Nov

Ian Fraser, 22—23—24 Nov

Rising Sun, 286 Ste. Catherine W., 861-0657, 844-6028

"Concert", 17 Nov

Sax et Sex Avec Jane Fair, 18, 19, 20 Nov.

Golem Coffeehouse, 3460 Stanley The Great Sneezy Waters, 18, 19, 20 Nov

Forum

Aerosmith, with Lynyrd Skynyrd, 18 Nov, 8 pm.

Pollack Concert Hall, 555 Sherbrooke W.,

McGill Jazz Workshop, Bands I & II, Nov 18, 8:30 pm.

Mary Cyr and John Grew, Fri., Nov 19, 8:30 pm.

Douglas Hall, Co-ed Residences, 3851 University Street

John Roberts and Tony Barrand, folksingers, 19-20 Nov.

Plateau Hall, LaFontaine Park

Jean-Luc Ponty, 18 Nov., 8:30 pm.

Flick Centre, 1433 Crescent, 739-3381, Danny and the Juniors, 16-21 Nov., \$5

Galleries

Goethe Institute, Place Bonaventure, 866-1081

Otfried H. Culman, 8 Nov to 3 Dec, Mon - Fri., 10 am to 6 pm.

Galerie Optica, 453 St. François-Xavier, 288-2419

Richard Hamilton, 15 Nov to 9 Dec, prints involving photography, Tues. to

Fri; 10:30 am to 5 pm and 7 pm to 10 pm., Sat. and Sun., 1 pm. to 5 pm.

Galerie Notkin, 1640 - 1650 Sherbrooke W., 931-8013

René Derouin, landscape silkscreens, to 30 Nov Tues. to Sat., 10 am. to 5 pm.

Powerhouse Gallery, 3738 St. Dominique, 844-3489

Sandra Hewton and Joanna Nash, photographs, sculptures and watercolours, 12 Nov to 3 Dec, Tues.

to Sat., noon to 5 pm.

Yajima Galerie, 1625 Sherbrooke W., 935-2217

Gagnon, Molinari & Leaf: well-known painters display drawings until 27 Nov, Tues. to Sat., 11 am. to 5 pm.

Dance

Place des Arts

Les Grands Ballets Canadiens: Swan Lake, Act II and Carmina Burana by

Fernand Nault. 8:30, Nov 18, 19, 20.

Pollack Hall, 555 Sherbrooke W., 392-8224.

Nov 20—Danse pour sept Voix, 8:30, \$5, students: \$3:50.

Nov 21—Les Nouveaux Espaces, 8:30 \$5, students: \$3:50

and a late entry on the music scene

Cinema Outremont

Nov 1 to 20—Les Séguins, folk and rock, 9:30 - Wed. and Thurs.—10:00

Fri. and Sat; \$3.50.

And you missed Telly Savalas.

minor one.

Nothing to Lose, written by David Fennario, directed by Guy Sprung, will be playing at the Centaur I on 435 St. François-Xavier St. in Old Montreal, until December 5. Performances at 8:30 from Tuesday to Saturday, 7:30 on Sunday and matinees on Wednesday at 1:30 and on Saturday at 2:30. For information Call 288-1229.

Urban Issues

Legal Services Clinic a-courting

The St. Louis Legal Services Clinic, a citizen-run legal aid organization, plans to go to court to discover the reasons for a refusal of accreditation by the Quebec Legal Services Commission. Clinic spokespeople also called for the resignation of Judge Robert Sauvé, president of the commission, charging him with selectively applying Quebec's Legal Aid Act to the benefit of lawyers over the citizens which the Act was designed to help.

In May, the commission overruled a recommendation from the Community Legal Centre of Montreal — the regional board which oversees all government-run legal aid offices in the city — to grant accreditation, and thereby allow funding to the St. Louis Clinic.

Almost half of the Clinic's cases deal with tenants threatened by demolition and gouging landlords.

Excess Gaz

Gaz Metropolitain's (GM) net revenues for the first nine months of 1976 reached \$5.1 million, a 66 percent profit increase. After paying shareholders' dividends, GM will be left with a profit 83 percent higher than that of 1975. According to GM president Jacques Beauchamp, the last quarter of 1976 will show further profit.

MCM denounces budget

During a press conference at City Hall yesterday, MCM councillors denounced the MUC budget, as proposed by MUC executive president Lawrence Hanigan, because "it totally neglects the fundamental rights that Montreal citizens ought to have the ability to establish their own priorities." The budget shows, say MCM councillors, that the administration has sabotaged essential services, such as water purification and metro extensions, that citizens need and want.

Of the \$285 million budget total, only \$41 million are debatable in City Council. Half the budget, reserved for police service expenses, will remain secret. A sum of \$80 million will go towards alleviating the deficit which was incurred through the construction of the metro extensions.

MCM councillors are also calling for Hannigan's resignation from one of his two posts. Currently president of the MUC executive and of the MUCTC, he is accused with being perverted by a "conflict of interests".

Snow Job

Snow removal will cost Montreal \$29 million this year. Estimates are based on a predicted winter accumulation of 250 cm. The city will hire 43 private firms to de-snow 900 km of street. According to Public Roads spokesman Richard Vanier, the city will use 100,000 tons of salt, 250,000 tons of sand, 15,000 tons of gravel and 500,000 lbs. of calcium chloride this winter.

Secret Document

The MCM has revealed a secret document concerning plans for the promised public senior citizens' project in N.D.G. The document, dated August 19, had accidentally been included in another dossier and listed sites that the City Planning department wanted acquired. In the document, City Planning director Guy Legault also recommended that the N.D.G. councillors be informed of the detailed report his department had prepared. The N.D.G. MCM councillors demanded that they and the local senior citizens groups be given full report as part of the promised consultation process.

Executive vice-chairman Yvon Lamarre, who had pretended as recently as the October public meeting of N.D.G. senior citizens not to have any specific plans to show them, refused to release the report.

Urban Issues is produced by the Daily's Montreal Bureau whose members are Marc Cassini, Jennifer Robinson, Wendy Schreiber and Ron Doyle. If there are any urban issues we are ignoring, please enlighten and join us.

Today

Women's Union:

CONSCIOUSNESS-RAISING every Wednesday night at 7:30. Newcomers welcomed! If anyone is interested but can not make it on Wednesdays please give the Women's Union a call at 392-8920 between 11 and 2 pm. We're in rm. 457, 458 in the Student Centre.

McGill Armenian Club:

"The Forgotten Genocide" movie will be shown at 8 pm, at Leacock 26, followed by a panel discussion. Admission, students: 50 cents, non-students: \$1.00. For more info call Nayiri at 684-8294 or Raffy at 270-3633.

More lunchtime theatre:

From the people who brought you "The Real Inspector Hound," is yet another offering: "To Tell The Truth... or not to". 12:30 pm Players' Theatre, 3rd floor Union. Free.

Used ski sale:

The sale starts today at 9 am and goes until 6. Get the skis you want by coming to the Union, room 123. Info 849-5542. If you can't make it today, the sale goes until 12 noon Friday.

Winter Carnival '77:

There will be a meeting for all people interested in helping on the Winter Carnival and all clubs, fraternities, and faculty societies this afternoon at 4 pm in Union 107. If you want to organize an event in particular or just want to help and cannot make it, sign up in the Students' Society office.

Recruitment presentation:

General Foods features product management and presents **The Jell-O Story—1976**. SBB 301—10:30 am to 12 noon. Refreshments afterwards provided by the Marketing Club of McGill.

Women's Intramural Ice Hockey:

8:10 WW vs. P&OT; 8:35 Gardner vs P&OT; 9:00 Gardner vs WW; 9:30 P&OT vs McConnell; 10:00 Nurs Grads vs McConnell; 10:30 Nurs Grads vs Gardner.

Tennis Club:

12:15-1:45 pm today or 10:15-11:30 am tomorrow you should go to B47 of the Union for information on reduced rates on indoor court time, tournaments and ladder competitions. Our office is B47 of the Union, our phone is 392-8907. Participate, you'll feel better for it!

My feet had almost gone:

My steps had well nigh slipped. Come up the Union steps to room 307, and pray, Mon-Fri, 8:30-8:55 am.

Graduating students:

If you are graduating this year and want your picture to appear in the 1976-77 yearbook (Old McGill '77) please wait until we announce the **OFFICIAL PHOTOGRAPHY STUDIO**. Unless you have your photo taken at the official studio, it will not appear in the yearbook. Watch for the announcement in the DAILY next week.

East Asian Studies Association:

Important general meeting will be held today at the Centre for East Asian Studies at 5:00 p.m.

It is imperative that all members attend.

McGill Badminton:

An instructional film of international badminton will be shown 6-7:30 pm tonight, Currie Gym. Intercollegiate team members and those interested are welcome.

McGill Film Society:

Tonight: **Public Enemy, USA 1931**, directed by William Wellman, with James Cagney and Mae Clark. 8 pm L132 75 cents.

Music Faculty benefit concert:

ITALIAN GUITAR TRIO, in collaboration with the Italian Cultural Institute. Works by De Falla, Gagnani, Proserpi, Hindemith, Brindle, Albeniz, De Falla. The proceeds of the evening will be donated to the children of the villages of Friuli which have been recently hit by earthquakes. Pollack Concert Hall, 555 Sherbrooke West, 8:30 pm. Tickets: regular \$6.00; student \$2.00. Information: 392-8224.

McGill Christian Fellowship:

Continuing the study of the book of Habakkuk with Jean-Marc Grellet. 12 noon at the Newman Centre, 3484 Peel St.

Lunch hour concert at the Union:

The McGill Wind Ensemble, director Robert Gibson. Music by Della Jolo, Stravinsky, Bach, Chicago, Ives, Bennett. Union Ballroom, 12:30 pm. Free.

Hillel: Shira-Singing:

An informal get-together to sing Hebrew songs we know and to learn new ones. 12 noon at Hillel House, 340 Stanley St. in the committee room.

Students On Senate Committees:

Mr. Kingdon, Acting Executive Director of the Students' Society, will be holding a general information meeting for all students appointed to Senate Committees today at 1 pm, in Union 107. Student Senators and Governors are invited to attend.

Mao Tse-tung Thought Study Group Meeting:

First meeting in a series organized under the general heading "The International Situation and the Foreign Policy of the People's Republic of Albania." This week's topic is: "The USA and the Soviet Union are the Biggest and Most Dangerous Aggressive Imperialist Powers Known in History." Student Union, room 108, 7:30 pm.

McGill Armenian Club:

Presenting a documentary film, **"THE FORGOTTEN GENOCIDE"**. Tonight, 8:00 pm in Leacock 26. The film will be followed by a panel discussion.

Motorcycle Club:

There will be a short meeting in room 307 in the Union to discuss the club's future. If you can't come, call Charlie at 932-5220. Please try to be there at 2:00.

Canadian Open Badminton Film:

Presented by the Badminton club in room G20, Curry Gym at 6:30 pm today. All club and team members welcome.

Anthropology Students' Association:

Prof. Salzman speaking on "Everything you Wanted to Know about Nomads" — "but were too Sedentary to Ask." L-738 at 4 pm.

Arseneau...

continued from page one

newing her contract?"

Arseneau told the Daily that "one member of the SAEC was not at her hearing, yet the member rated me. They are an inexperienced committee". The committee refused the minutes compiled by Arseneau and her MFU advisors, claiming the Committee's minutes were "unfair".

Commenting upon her position as a female, Arseneau said: "Those procedures would not have been made up if I were a man." When VP Hirschfeld met with Arseneau and her two MFU



advisors, she was told to choose one of them to come into the meeting. She told Hirschfeld: "How can I choose one over the other?" He has been reputed as responding with: "Make your choice; that's what every woman has to do."

Arseneau has a job for this year with the Corporation Professionnelle Des Travailleurs Sociaux du Québec. After her termination at McGill, she didn't apply to any other univer-



sities because "No other university would have leftovers from McGill—it is insulting for the French university."

She would like a renewal to reestablish her academic status. "If I am too incompetent for McGill, then I'm too incompetent to supervise the Université de Montréal students at the Corporation", said Arseneau.

Arseneau feels she is still being harassed by the McGill administration. "I don't want Bell to keep on harassing me with my new job. They better leave me alone," she said.

SPECIALS OF THE WEEK

Billy Cobham - George Duke Band — Live In Europe
 Stanley Clarke — School Days
 George Benson — Breezin'
 Elvin Bishop — Hometown Boy Makes Good!
 Stills Young Band — Long May You Run
 Ringo — Ringo's Rotogravure
 Nazareth — Greatest Hits
 Gino Vannelli — The Gist of the Gemini
 Led Zeppelin — Presence
 Murry Head — Say It Ain't So
 The Tubes — Young & Rich
 James Taylor — In the Rich
 Tom Waits — Small Change
 Judy Collins — Bread & Roses
 Styx — Equinox

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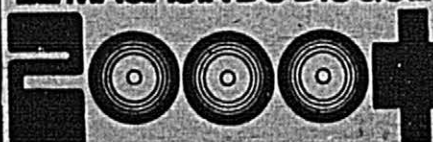
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Robert Palmer — Some People Can Do What They Like
 Bee Gees — Children Of The World
 Al Stewart — Year of the Cat
 Frampton — Comes Alive!
 André Gagnon — Neiges

New American Imports in Stock

Jackson Browne — The Pretender
 Patti Smith Group — Radio Ethiopia
 Stanley Turrentine — The Man With Sad Face
 Best of Grin (featuring Nils Lofgren)
 Kiss — Rock & Roll Over
 Foghat — Night Shift
 Dave Mason — Certified Live
 New Riders of the Purple Sage — Best of

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SPECIALS OF THE WEEK

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Stanley Clarke — School Days
George Benson — Breezin'
Elvin Bishop — Hometown Boy Makes
Good!
Stills Young Band — Long May You
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Ringo — Ringo's Rotogravure
Nazareth — Greatest Hits
Gino Vannelli — The Gist of the Gemini
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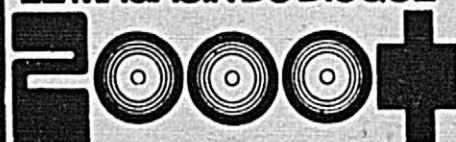
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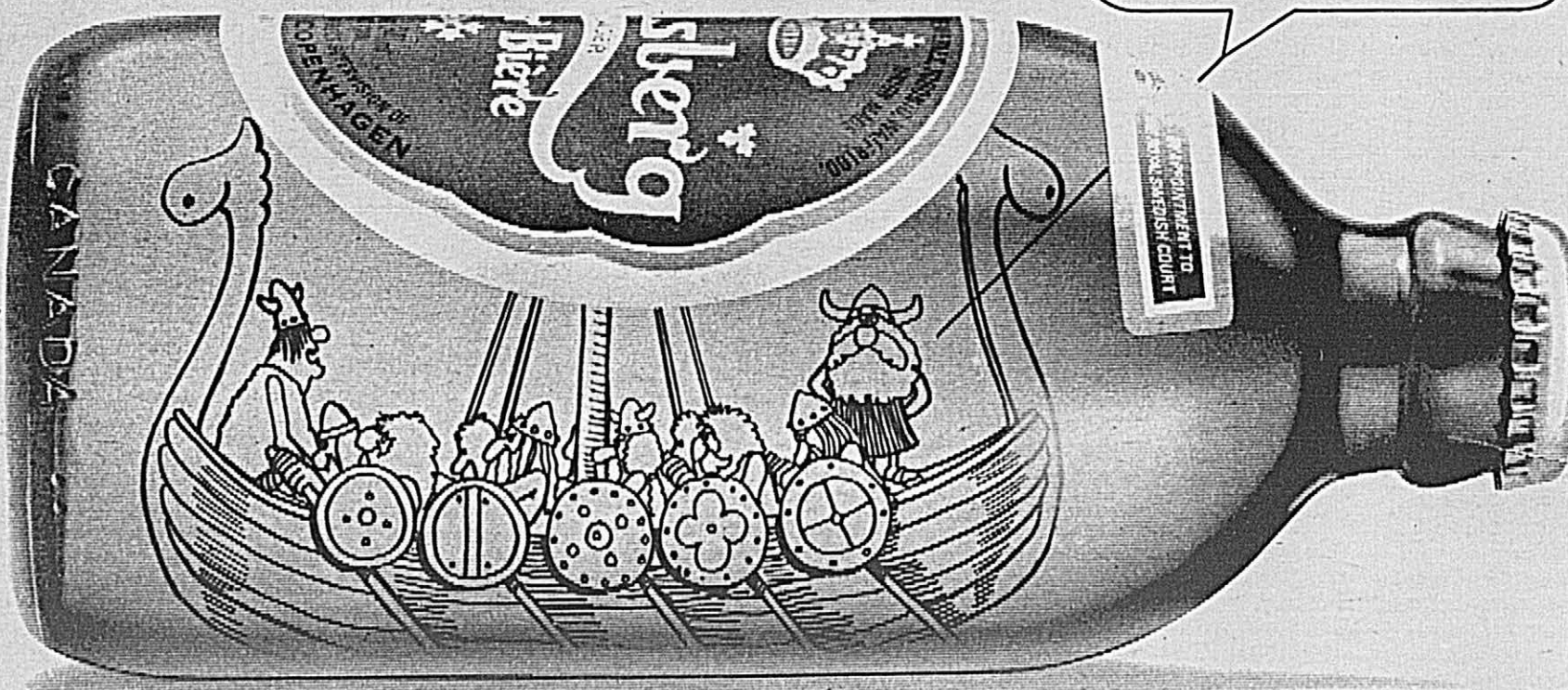
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